

13

the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic

[イタコ]: 死体との対話

STAFF B



Dowsing

[ダウジング]: 死体の位置

STAFF C



Hacking

[ハッキング]: 情報の収集



YOUR BODY IS THEIR BUSINESS!



黒鷲死体宅配便

the KUROSAKI corpse delivery service

13

story

EIJI OTSUKA

art

HOUSUI YAMAZAKI

original cover design

BUNPEI YORIFUJI

translation

TOSHIFUMI YOSHIDA

editor and english adaptation

CARL GUSTAV HORN

lettering and touchup

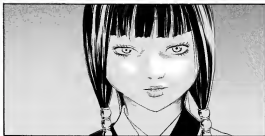
IHL

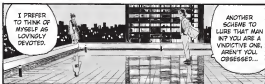


contents

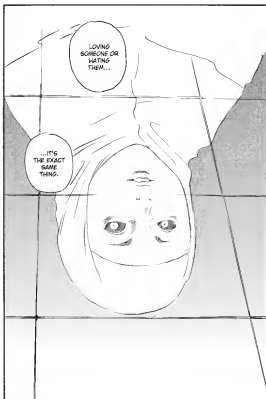
1st delivery: paper moon	3
2nd delivery: silhouette romance	35
3rd delivery: safari night	61
4th delivery: return my key!	95
5th delivery: white requiem	123
6th delivery: island of dreams for two	149
disiecta membra: glossary and notes	193















HEH-HEH.
HAD TO GET
AWAY TO
THE BIG
CITY, HUH...?

Runaway 16yo HS girl.
Need crash space in Tokyo.
Can you be my big brother?
I'm Aoi ♡♡♡



IN FRONT OF
THE MGM...
WEARING A
MONKEY CAP?
BET YOU
ANYTHING
THAT'S HEIL.



WITH ALL THESE
GIRLS ON THE
MESSAGE
BOARDS THESE
DAYS, YOU DON'T
EVEN HAVE TO
PAY FOR IT
ANYMORE...









































HELP ME,
GIR-NNAN
SASAKI!
YOU'RE MY
ONLY HOPE!

STOP
YELLING
SO LOUD...

HLIH?



DON'T WHAT,
YOU LEFT IT ON
THE BEACH OR
SOMETHING?
VACATION'S
OVER, KARATSU!
WE GOTTA
GET BACK TO
BUSINESS...



IF YOU
EVER
THINK OF
anything,
IT'LL BE
NEWS.

I HADN'T
THOUGHT
OF THAT!



...I SEE.
FANTASTIC. AND
THE MAN DIDN'T
HAVE ANYTHING
ON HIM TO HELP
IDENTIFY THE
BODY...?









HE'S A
RESEARCHER
AT THE
SCHOOL OF
ROBOTICS.

THE GUY
ON THE
TABLE.
HITOSHI
YORII, AGE
22...
DECEASED.



HAND
DID...?!



YOUR HAND
REMAINS
FREE...AND
YOU'LL BE
FULLY
AWARE...

IT DOESN'T
CONTROL
YOUR HAND...
IT JUST
CONTROLS
YOUR BODY.

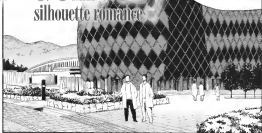


...AND YOU
WOULDN'T NEED
A GLIMMER
THOUGHT IN
YOUR HEAD AS
SOMEONE MAKES
YOU MARCH
STRAIGHT OUT
A WINDOW.

2nd delivery

シルエット・ロマンス

silhouette romance



ロボット工学科

Robot engineering

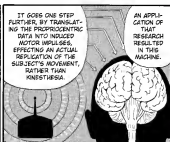


THIS IS THE
LATE YORRIS
WORKMAN-
SHIP. HE WAS
OUR SENIOR
HERE IN THE
ROBOTICS
PROGRAM...

THERE'S
NO
DOUBT.

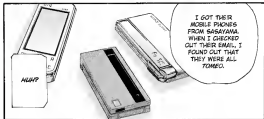










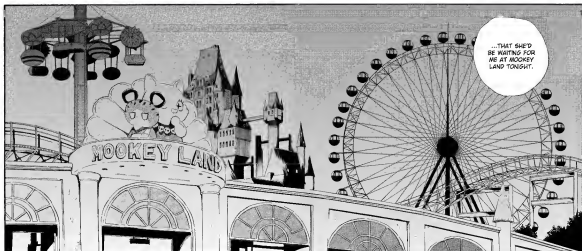
















See-eee
GOOD
EVENING.



WELCOME TO
TOKYO MOOREY
LAND...BIG
BROTHERS OF
THE KUROBASHI
CORPSE DELIVERY
SERVICE.
♥

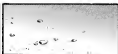
























HIM YOU SHOULD HAVE HEARD HIM BEG

THE GRIFF TRIED TO SAY THAT ALL HE EVER WANTED FROM ME WAS A KISS...



AND I SAID I EXPECTED TO RECEIVE A LOT MORE SERVICE THAN THAT OUT OF HIM...



KARAOKE... KARAOKE... S-SURE IS...

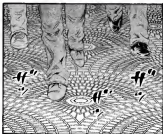




**...SO
DEAD
!!!**

safari.night
サファリ・ナイト





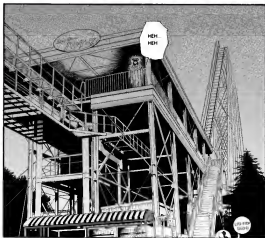
















...SART.



HEY!
STOP THIS
THING...!

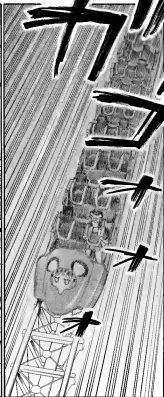
FOR THE
SAFETY OF OUR
RIDERS, WE ASK
THAT YOU
PLEASE PUT ON
YOUR SEAT BELT

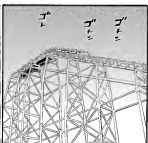


TOO
LATE.



...









NUMATA!
YATA!
RUN!



...NOT OUT
OF THE
CORNER
OF MY
EYE...!

MAN! WHAT
A BUMMER!
I ALWAYS
KNEW I'D
LOOK DEATH
IN THE FACE



FLASH!



AH HA HA
HA HA



STOP
!!

STOP
THIS!
STOP
IT!

























ONE DAY
YOU WILL
BE MINE...

...BIG
BROTHER.



MEANING
YOU'LL HAVE
PLENTY OF
CHANCES...

...EXACTLY.



YEAH.

YOU ALL
RIGHT,
KARATSU...?



SHE'S
DEAD...AND
SHE'S NOT
COMING BACK
THIS WAY
AGAIN.



AND THE
GIRL...?







...NOTHING
HAPPENED...
BECAUSE I
UNDERSTOOD
THE TRUE REASON
I FOUND MYSELF
DRAWN TO
KARATSU...



...THAT YOU
AND HE ARE
SIBLINGS FROM
DIFFERENT
MOTHERS...

...YOU
ARE HIS
YOUNGER
SISTER.

I'M SURE
YOU'VE
REALIZED
THIS...



4th delivery
鍵はかえして!

return my key!





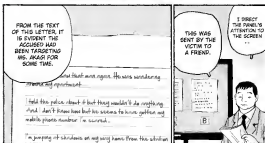


*A, black victory jacket of brilliant flies
Which buzz around cruel smells,
Gloft of shadow...*
—Rembrand





















YOUR BOOK.



SHIT?

YOU LIKE RINGSIDE ...?



I DO.

YOU KNOW THAT ONE OF HIS "HOWLS"...?

OH...
YEAH.



SURE...



UH-HUH.



SAY, AFTER WE GET OFF...
WOULD YOU MIND
TELLING ME A
LITTLE MORE
ABOUT WHAT
YOU SAW...?





...I THINK
IT'S PRETTY
INTERESTING.

WELL...



SHE'S UP
TO SOME-
THING, ISN'T
SHE...?

YES.



...THE
WITNESS WILL
STATE HIS
NAME FOR
THE RECORD.



YOU HAVE HEARD
THE WITNESS STATE
THAT MY CLIENT
WAS IN AN ERRATIC
MENTAL CONDITION,
EXACERBATED BY
HIS RAPIDLY
DETERIORATING
CIRCUMSTANCES



HE HAD A LOT
OF DEBT AND
WAS FRANTIC
ABOUT IT...HE'D
BEEN ACTING
STRANGELY
FOR A WHILE

UM...MY
NAME IS
YAMASUKI.
I'M A
FRIEND OF
KUROSAWA'S.



NEXT
WITNESS
...

...YES, SHE
MENTIONED SHE
WAS CONCERNED
ABOUT A MAN
SHE'D SEEN
WANDERING
AROUND NEAR
THE APARTMENT
...

MR.
MAYUKI...?
WELL, SHE
WAS A NICE
GIRL, A
GOOD
TENANT.



THEN TAKE
WHAT HE DOES
HAVE--WHAT
AM I TOOK FROM
HERE THE
REST OF HIS
LIFE... BEHIND
BARS!



MYUKI...
MYUKI MEANT
EVERYTHING
TO ME...

...SHE
DOESN'T HAVE
A LIFE ANY-
MORE... AND
NEITHER
DO I.



...



THIS...
PERSON...
SAYS HE DID
IT BECAUSE
HE DIDN'T
HAVE
MONEY...?





PARDON ME,
BUT MR.
KUROSAWA
IS INNOCENT.



THAT BEING
THE CASE, THIS
PANEL WILL
RETURN A
SENTENCE OF
12 YEARS TO
THE GUILTY
PARTY, HIROSHI
KUROSAWA.



...WHAT?



IF YOU BELIEVE
THERE ARE
CIRCUMSTANCES
THAT SHOULD
REDUCE THE
SENTENCE, THEN
STATE THEM
NOW, BUT
OTHERWISE



...AND I
AM QUITE
PREPARED
TO CITE THE
BOOK OF
YOU FOR
ATTEMPTING
TO CAUSE A
MISTAKE!

I WARNED
YOU ONCE
BEFORE
ABOUT
YOUR
OBLIGA-
TIONS TO
THE COURT.

ハ
ッ
ッ

YOUR HONOR,
CHAIAMI AND
I BELIEVE
THAT THE
ACCUSED IS
INNOCENT.



--Y-YES,
SIR.







MR. SHRAIGH,
ARE YOU ATTEMPT-
ING TO COERC
ME...?



AS PRESIDING
JUDGE, I
DEMAND THAT
WE MOVE
FORWARD TO
APPROVE THE
SENTENCE,
OR YOU WILL
BOTH---

HE SAID
HE DID NOT
PRESENT
EVIDENCE IN
THIS CASE, MR.
SHRAIGH, AND
NOW HE NOT
THE TIME FOR
HIS SO-CALLED
INSIGHTS!



GOOD,
BECAUSE LIKE YOU,
I WANT A
PROPER
DELIBERA-
TION.

NO,
CERTAINLY
NOT.

OR...
NO.



ONE DAY,
BUT WE'LL CONCLUDE
TOMORROW.

VERY
WELL,
FINE.



I ASK ONLY THAT
WE EXTEND OUR
CONFERENCE FOR
ONE ADDITIONAL
DAY... OR THIS
COULD BE TAKEN
UP AT THE
APPEALS LEVEL...

...WHERE, I
UNDERSTAND,
ONE IS
CONSIDERED
INNOCENT
UNTIL
PROVEN
GUILTY.

AFTER ALL, THE
LAY JUDGE
SYSTEM WAS
INTRODUCED
IN ORDER TO
PROMOTE THE
PUBLIC'S
CONFIDENCE
IN THE
COURTS...









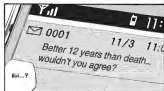




5th delivery

白い鎮魂歌

white requiem





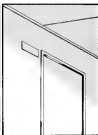






ARE WE
ALL IN
AGREEMENT
...?

...THEN WE WILL
PROCEED WITH
THE SENTENCE
OF 12 YEARS AS
ORIGINALLY
SUGGESTED.



GEE, THAT
WAS OVER
QUICK, JUDGE.
WE WERE ONLY
IN THERE FIVE
MINUTES!

何
分
も
な
い

WELL, WE COULD
HAVE WRAPPED
THIS UP EVEN
EARLIER IF SHE
HADN'T PUT ON
ALL THAT DRAMA
BEFORE...



YES.

...AND
YOU, MR.
SAGAKI?



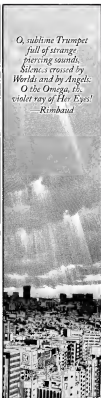
I WOULD
LIKE TO
THANK
YOU ALL
AGAIN...

THEN IT ONLY
REMAINS TO
DELIVER THE
SENTENCE
TOMORROW, AFTER
WHICH YOUR
SERVICE TO THE
COURT WILL BE
COMPLETED.





*O, sublime Trumpet
full of strange
piercing sounds,
Silence crossed by
Worlds and by Angels:
O the Omega, the
violet ray of Her Eyes!*
—Rimbaud











AN ALTERNATE INTERPRETATION OF THE EVIDENCE WOULD BE THAT KUROGAWA WAS NEVER IN THE APARTMENT TO BEGIN WITH...WOULD IT NOT?





THE LETTER IS WRITTEN IN MULTIPLE COLORS. WELL, SOME PEOPLE DO WRITE THAT WAY, OUT OF A MYSTICAL OR CHEERFUL DESIRE...

...but I got I saw that man again. He was wandering around my apartment...

I told the police about it but they wouldn't do anything. And I don't know how but he seems to have gotten my letter. I'm scared.

I OBSERVED THAT HER SHOPPING LISTS...EVEN HER POST-IT NOTES WERE WRITTEN IN MULTIPLE COLORS.

IN THE PICTURE TAKEN OF HER BEDROOM, CRAYONS, COLORED PENCILS, AND MARKERS WERE SCATTERED EVERYWHERE.

...BUT IT SEEMS AN ODD WAY FOR A PERSON TO WRITE WHEN DESCRIBING HER FEARS.

WHICH RETURNS US TO THE INSIGHTS OF OUR ABSENT COLLEAGUE, MR. CHITANI.

MR. CHITANI EXPERIENCED SYNESTHESIA IN AN UNUSUAL CHROMESTHETIC FORM, BUT A MORE COMMON VARIETY IS SUGGESTED BY MS. AKAGI'S BEHAVIOR--
SOUND-COLOR SYNESTHESIA.

FURTHERMORE, ALL OF THESE ARE CONSISTENT IN THE WAY THEY USE CERTAIN COLORS TO DEPICT CERTAIN LETTERS.





MS. AKAGI DIDN'T
WRITE IN COLOR
FOR FUN. FOR HER
IT WAS NORMAL TO
ASSOCIATE LETTERS
WITH COLORS...AND
VICE VERSA.

IT HAS
NOTHING
TO DO WITH
KUROBANA.

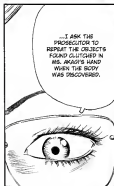


HUH? I MEAN,
UM, YEAH...SHE
DID...BUT WHAT
DOES THIS HAVE
TO DO WITH
KUROBANA...?



BUT PEOPLE
REPLAYING
THIS WIRRY OF
SYNESTHESIA EACH
HAVE INDIVIDUAL
WAYS IN WHICH
THEY RELATE
COLORS TO
LETTERS.

IN HIS POEM
"VOWELS",
RIMBAUD
WROTE OF "A"
AS BLACK, "E"
AS WHITE, AND
"I" AS RED.



...I ASK THE
PROSECUTOR TO
REPEAT THE OBJECTS
FOUND CLUTCHED IN
MS. AKAGI'S HAND
WHEN THE BODY
WAS DISCOVERED.



... "A" IS ALWAYS
WRITTEN IN RED,
"O" IS ALWAYS
WRITTEN IN
BLACK, AND "I"
IS ALWAYS
WRITTEN IN
YELLOW

IF YOU REVIEW
CAREFULLY, AS
I DID, THE
WIRLY NOTES
AND LETTERS
SCATTERED
AROUND THE
ROOM...





















TO CLEAR MY
FEEL, ALL I
HAD TO DO WAS
HELP HIM SEND
A MAN TO
PRISON FOR
MURDER.

KUROSAWA
WASN'T THE
ONLY PERSON
WHO OWED A
LOT OF MONEY
TO AOL.



I MAY HAVE
COMPROMISED
IN CASES
BEFORE...
BUT THIS TIME
I UTTERLY
BETRAYED MY
PROFESSION.



...SABOTAGE?



...I'M NOT
THE ONE YOU
SHOULD BE
APOLOGIZING
TO.



PLEASE
FORGIVE ME. I
TENDERED MY
RESIGNATION
THIS
MORNING...



...WHAT
MADE YOU
LISTEN TO
CHITANI?

...BUT STILL,
THERE'S SOME-
THING MORE TO
THIS, ISN'T IT?
YOU STRIKE ME
AS A VERY
SENSIBLE YOUNG
WOMAN, MS.
SASAKI...



I WONDER
IF HE CAN
FORGIVE
ME...



...BUT I HAD
SUSPECTED
ASU FROM
THE FIRST.

HIS FONDNESS
FOR RUMBAULT'S
"VOWELS" MADE
HIS LOOK MORE
CAREFULLY AT
ALL THE
EVIDENCE...



THOSE MAGAZINES
SCATTERED
AROUND... ALL
ABOUT HOW TO
FIND THE IDEAL
MAN, GET
MARRIED...



ON WHAT
GROUNDS?

ON THE
GROUNDS I
DON'T BELIEVE
SHE HAD A
BOYFRIEND.

*A black, E white, I red,
U green, O blue: vowels,
I shall tell, one day, of your
mysterious origins...*

—Rimbaud



6th delivery

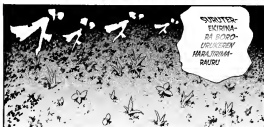
二人の夢の島

island of dreams for two













ANYWAY,
LET'S CUT THE
WEEDS AND THE
CHATTER, SO
WE CAN GO
HOME...



NOW
NOBODY'S
USING THAT
EITHER.

...THEY EVEN
PUT UP A
NEW TRAIN
STATION OUT
HERE.

YEAH, THEY
WERE,
BEFORE
TOKYO LOST
ITS BID...



AND I'M IN
CHARGE OF
DEVELOPING
THIS PARK.

...OH, I'M
SORRY. I'M
FROM THE TOKYO
ENVIRONMENTAL
DEVELOPMENT
COMMITTEE.



UM...
EXCUSE
ME!



PLEASE
LEAVE
EVERYTHING
BEYOND
THAT POST.

AND...
WHY?



UML...ACTUALLY, IT WAS INTENDED TO BE A TRADITIONAL PARK, BUT THE TRUTH IS THE CITY'S SHORT ON CASH AFTER THE OLYMPICS ROLL THROUGH, SO THEY CAME UP WITH THIS OPTION TO SAVE MONEY.



HE INTEND TO PRESERVE THE URBAN WILD CHARACTER OF THE SITE, SO YOU ONLY NEED TO CUT THE AREAS WHERE THE WALKING PATHS WILL BE.

HUH? BUT WHAT KIND OF PARK IS THAT...?



EARTH IS CONSIDERED A HIGH-TECH PLANET YOU KNOW

ALLOW ME TO DEMONSTRATE YOUR BRUTAL ABILITY TO DESTROY THE CRUELTEST GENETIC ORGANISMS!



LOOK HERE, GREEN ALIENFOLK. BROWNLEAF RICE. IT'S AN ANCIENT RELATIVE OF THE SATIVA VARIETY-- THE MOST COMMON FOOD RICE.



YOU DON'T HAVE ENOUGH TO PAY TAXES



YOU DON'T PAY TAXES.

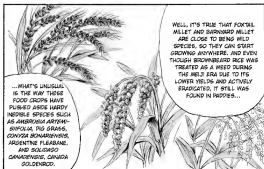


UML...THEY AREN'T WEEDS.

SAYS AN ALIEN AND A PARASITE...

BUT STILL... A WEED PARK?





...WHAT'S UNUSUAL
IS THE WAY THESE
FOOD CROPS HAVE
PULSED ASIDE HARDY
INDIGENOUS SPECIES SUCH
AS *ANDROPOGON ARTENSI-
SIFOLIA*, *PIS GRASS*,
CONYZA SOMNARIENSIS,
ARGENTINE FLEABANE,
AND *SOLIDAGO*
SANGREINENSIS, *CHINA*
GOLDENROD.

WELL, IT'S TRUE THAT FOXTAIL
MILLET AND BROWNARD MILLET
ARE CLOSE TO BEING WILD
SPECIES, SO THEY CAN START
GROWING ANYWHERE. AND EVEN
THOUGH BROWNARD RICE WAS
TREATED AS A WEED DURING
THE WILD ERA DUE TO ITS
LOWER YIELDS AND ACTIVELY
ERADICATED, IT STILL WAS
FOUND IN PAPYRUS...



HONESTLY
SPEAKING, I THINK
THIS IS A MORE
INTERESTING WAY
TO USE THE LAND
THAN FOR THE
OLYMPICS. THESE
PLANTS HAVE FED
PEOPLE SINCE
ANCIENT TIMES...



YAYOI
KUSAKAGE,
BOTANY.

KURO
KARATSU,
RELIGIOUS
STUDIES
MAJOR.



...YES
IT IS!

チ
+
ラ
ニ



エ
フ
シ



H-HAY, THIS
IS NO TIME
TO TALK
ABOUT THE
BUSINESS...

YOU KNOW, IF I
WERE THINKING
ABOUT KILLING
HUMANS - NOT THAT
I DO MUCH - THIS
WOULD BE A
PERFECT PLACE
TO DISPOSE OF
THEM.













...IT'S
JUST...GOT
A STRONG
LINGERING
HATRED
ATTACHED
TO IT...



WELL...
WHAT DOES
IT WANT..?

I CAN'T
REALLY
TELL...



WHAT WOULD
IT PAY US IN,
ANYWAY?
SEASHHELLS?

GRUDGES
FROM THE
STONE
AGE? TALK
ABOUT NOT
LETTING
GO!



...
CLASSIFIED
AS A
NANOYOKU
TYPE 2
POGU.

THAT WOULD
BE TAMA HILLS
EXCAVATION
NUMBER KCA
91-15...



IF ONLY WE
HAD *some*
idea of
WHERE IT WAS
EXCAVATED...

...WHAT DO WE
DO IF IT ASKS
US TO FIND THE
PERSON WHO
BROKE IT?



...BY THE TOKYO ENVIRONMENTAL DEVELOPMENT COMMITTEE.

SH-HH...
WELL,
ACCORDING
TO THIS, THAT
PARTICULAR
TYPE OF
OGGU IS KEPT
ARCHIVED
...



...THAT'S SO
IMPRESSIVE,
SAGAMI

THERE'S
MORE, BUT
IT'S NOT ALL
THAT INTER-
ESTING...



BUT WHY'D
SHE SAY IT
WASN'T
INTERESTING,
THEN...?

HEY, THEY
HIRED US
TO CLEAR
THE
WEDDIN'



...WHAT I MEAN
IS, IT DOESN'T
LOOK LIKE IT'S
WORTH MUCH, SO
WHY DON'T YOU
DO THE RIGHT
THING AND
RETURN IT...?







RICE...WHEAT...
BEANS...EVERYTHING
THAT HUMANS
HARVEST FOR USE.
EVEN THE HAIR OF
HER EYEBROWS,
THAT BECAME THE
SILK WORM.



IN ANCIENT JAPAN
SHE WAS ALSO CALLED
UKENOKI-NO-KAMI,
THE GODDESS OF FOOD.
SHE PREPARED A FEAST
FOR A VISITING GOD--
IN SOME STORIES,
TSUKUYOMI OF THE
MOON, IN OTHERS
SUSANO-O OF THE SEAS.

THE FOOD,
ALTHOUGH BEAUTIFUL,
CAME FORTH FROM
HER MOUTH AND
ANUS. THE GOD,
DISGUSTED, SLEW
HER...BUT FROM HER
CORPSE GREW THE
FIRST CROPS UPON
THE EARTH.



VERY GOOD, YOUNG
MAN. SHE WAS THE
GODDESS OF THE
HARVEST TO OUR
ANCESTORS...AND
THE DOGS WERE
BURIED IN MEMORY
OF HER.



...YOU'RE
SAYING THAT
ALL THOSE
WILD CROPS
SPRANG UP
BECAUSE YOU
BURIED THE
GODDESS...?



THAT'S
THE
THEORY,
ANYWAY.

THAT'S WHY
THEY CUT
THE LIMBS
OFF? TO
SYMBOLIZE
HER
CORPSE...?



...I JUST DID IT
AS A GESTURE. AS
KUSAKABE TOLD
YOU, THOSE WEEPS
CAN JUST GROW ON
THEIR OWN. AND A
GOOD THING, TOO.
OR WE WOULD HAVE
NEVER DISCOVERED
FARMING, HLL..?



SAY, WE CAN
PUT IT BACK.
WE'VE GOT
ANOTHER DAY
LEFT ON
THAT JOB.



YES... I
KNOW
QUITE A
SHOCK, I
IMAGINE



OH...
KUSAKABE
WAS WITH
US WHEN...



OH...
OKAY

C'MON,
YARU!
LET'S GO.



...?





... THEY
SEEMED
LIKE PEOPLE
WHO WOULD
UNDERSTAND.

I ALMOST
WISH I
COULD HAVE
TOLD THEM
EVERYTHING
...



I MUST
HONOR THE
BIRTH, SO
THAT IT MIGHT
BRING FORTH
BOUNTY...



WHAT WAS
THAT? LET ME
TELL YOU ABOUT
THE WARRIOR
GOD OKU-HUMATA,
THE GREAT LAND
MASTER, DATSON
OF ASSASSINERS!

YOUR
PENDULUM
HASN'T BEEN
ALL THAT
RELIABLE
LATELY.



I DUNNO.
MAYBE IT WAS
JUST AN OLD
STATUE TO AMB.
BUT YOU SAW
THE WAY MY
PENDULUM
REACTED
TO IT..

SO WHAT DO
YOU THINK?
WAS IT A
COINCIDENCE
OR NOT..?

...THIS THING
HAS GOT
SOME KIND OF
FERTILITY
POWER. I'M
GONNA USE IT
TO TRY AND
PICK UP GARD.











OHAY, I'M WITH NUMATA. WHAT DOES THIS HAVE TO DO WITH THE CASE...?

OR MAYBE THEY'RE ULTIMATELY THE SAME THING. BACK IN THE 1950S AN ANTHROPOLOGIST NAMED JOSEPH JENSEN REALIZED THERE WERE SIMILARITIES BETWEEN THE LEGEND OF OOSTUBU-SHE AND--



WERE YOU IN CLASS THAT DAY?

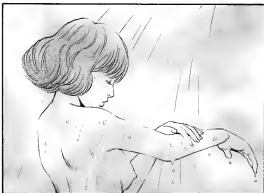
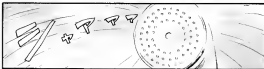


SHE GREW FORTH FROM A FLOWER ON THE TREE, AND HAD THE POWER TO, UH, EXCHARGE TREASURE. THE MEN OF HER VILLAGE ASKED HER FOR MORE AND MORE--THEN THEY REALIZED THAT SOON ALL DISTINCTIONS OF WEALTH BETWEEN THEM WOULD BE GONE. THEY DUG A PIT AND BURIED HER ALIVE.

JUST LISTEN! THERE'S AN ANCIENT TRADITION FROM SERAM, IN EAST-ERN INDONESIA, THE COCONUT GIRL.



ANETA, THE MAN WHO HAD FOUND HANANWELLE, HEARD AN ALLEGORY TO DIG UP HER BODY AND REBURY IT IN RESIDUAL PIECES. FROM THE DISMEMBERED CORPSE GREW FORTH THE FIRST ROOT CROPS. THERE ARE REPORTS INTO THE LAST CENTURY OF THE STORY STILL BEING REENACTED IN REMOTE AREAS OF THE REGION...USING A REAL GUY TO SYMBOLIZE HANANWELLE...















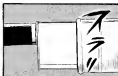
THESE RITES
HAVE ALMOST
DIED OUT.
FORTUNATELY, I
AM A SCHOLAR
OF OUR ANCIENT
HERITAGE.

...AND THUS
GREIVOUS
MIST BE THE
WOUNDS
THAT WILL
RESTORE IT.



BUT THE EARTH
NO LONGER
ACCEPTS
MERE CLAY
OFFERINGS. WE
HAVE WOUNDED
IT TOO
GREIVOUSLY...

I DIDN'T INTEND
TO KILL ANYONE,
YOU KNOW. I
PRAYED MOST
SINCERELY AND
ONLY BURIED THE
ROCK AT FIRST.



IT WORKS! IT
WORKS! MY DEAR,
YOU TOO HAVE THE
POWER OF HANUWEL
WITHIN...IT WAITS
ONLY FOR ME TO FREE
IT! SOON I SHALL
PERFORM THE RITE
THROUGHTOUT JARDIN!

TAKE A
LOOK AT
THIS
BOUNTFUL
LAND!





...
**RENEW
IT!!**



IS IT NOT
BETTER
THIS WAY?
YOU COULD
LIVE OUT A
FADING LIFE
ON THIS
WITHERING
EARTH...

...OR,
WHILE
YOUR
BLOOD
IS YET
YOUNG...



DROP IT!
GET AWAY
FROM HER!

DUDE,
THERE'S
ONLY ONE
WACHETE--AND
YOU AIN'T
DANNY
TREJO.



**HEY,
YOU!**



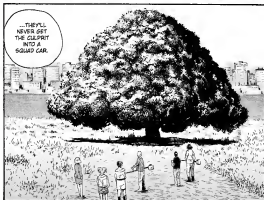












the KUROSAgi corpse delivery service

黒鷲死体宅配便

ei/ji otsuka 大塚英志 housui yamazaki 山崎峰水

designer ADAM GRANO

editor CARL GUSTAV HORN

editorial assistant ANNIE GULLION

publisher MIKE RICHARDSON

English-language version

produced by Dark Horse Comics

THE KUROSAgi CORPSE DELIVERY SERVICE VOL. 13

© OTSUKA Ei/ji January 2010 © HOSUI YAMAZAKI 2010. First published in Japan in 2010 by KADOKAWA SHOTEN Co., Ltd., Tokyo. English translation rights arranged with KADOKAWA SHOTEN Co., Ltd., Tokyo, through TONARI CORPORATION. Tokyo Title English-language edition © 2012 by Dark Horse Comics, Inc. All other material © 2012 by Dark Horse Comics, Inc. Dark Horse Manga™ is a trademark of Dark Horse Comics, Inc. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of the copyright holders. Names, characters, places, and incidents featured in this publication either are the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without stating intent, is coincidental.

Published by

Dark Horse Manga

A division of Dark Horse Comics, Inc.

10856 SE Main Street

Milwaukee, OR 97222

DarkHorse.com

To find a comics shop in your area,
call the Comic Shop Locator Service
toll-free at 1-888-285-4226

First edition: November 2012

ISBN 978-1-61656-067-7

1 3 5 7 9 10 8 6 4 2

Printed in the U.S.A.

Mike Richardson President and Publisher **Neri Markerson** Executive Vice President **Tara Wedell** Chief Financial Officer **Randy Stradley** Vice President of Publishing **Michael Martens** Vice President of Book Trade Sales **Anita Nelson** Vice President of Business Affairs **Matt Parkinson** Vice President of Marketing **David Beroggy** Vice President of Product Development **Dale LaPointe** Vice President of Information Technology **Barbara Vogel** Senior Director of Print, Design, and Production **Kee Lutz** General Counsel **Davey Edwards** Editorial Director **Scott Allie** Senior Managing Editor **Chris Warner** Senior Books Editor **Diana Schutz** Executive Editor **Cary Braxton** Director of Print and Development **Liz Ribicco** Art Director **Cara Meze** Director of Scheduling **Tam Wiesch** Director of International Licensing **Mark Bernard** Director of Digital Publishing



Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 13 BY TOSHIFUMI YOSHIDA

Introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead in either Yuki Matsuka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—

today in China officially referred to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Whereas the various dialects of Chinese are written entirely in *hanzi*, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed *hanzi* to become *kanji*, what they were getting

was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called manyogana, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in Katsuya Tanaka's *The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the northeast Indian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them—which are now known simply as kana. The improvement in efficiency was dramatic: a kanji previously

used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a kana that took three or four.

Unlike the original kanji they were based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only forty-six kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of forty-six kana is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate kana for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with *k*, depending on which vowel follows *k*—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with *s* sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 13 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 13 you can see an example on 56 2,

with the SU, as the girl reaches out to touch the dead Am; it is written す. Note its more cursive appearance compared to other FX. If it had been written in katakana style, it would look like ス.

To see how to use this glossary, take an example from page 13: "13.4 FX PAAAN—car horn." 13.4 means the FX is the one on page 13, in panel 4. PAAAN is the sound these kana—パアアン—literally stand for. After the dash comes an explanation of what the sound represents (in some cases it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

The explanation of what the sound represents may sometimes be surprising, but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such "mimetic" words, which represent an imag-

ined sound, or even a state of mind, are called *gitarō* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PU-RIN, or talk about eating by saying MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: A as ah, I as ee, U as ooh, E as eh, and O as oh.

- 0.0 On the original Japanese cover, there was a checked-off instruction on the bottom, such as you might find when filling out a packing slip: "IF NOT AT HOME: [] Return to Sender [] Leave in Postbox [x] Bural"
- 2.1 The translator notes that all the chapter titles in this volume are songs by Junko Ohashi, who made her debut as a pop artist in the 1970s and is still active as a singer today. The title track of her second album, *Paper Moon*, released in 1978, was her first hit.
- 3.1 Remember that note for 153.1 in last volume's *Disjecta Membra*—the one that went, "It was with this chapter that The Kurosagi Corpse Delivery Service, after much bouncing around between different Kadokawa magazines, returned to its original (and current) home, Shonen Ace." Well, it was with this chapter, that is, two chapters after the aforementioned chapter, that *Kurosagi* bounced

again, this time to one of Kadowa's newer magazines, *Young Ace*, where Yoshiyuki Sadamoto's original *Neon Genesis Evangelion* (also originally a *Shonen Ace* title) was also moved. Many manga maintain reader interest through story arcs and plot twists, but *Kurosagi* does it by playing hide-and-seek.

5.1 For some reason this opening sequence reminded the editor of *The Invisibles*—in part because of the conversation, and in part because “Suzuki” looks a little bit like John-A-Dreams here. I was pleased to see that, like Roger Mollie, Grant Morrison was recently awarded an MBE, which seems to suggest the queen did not take the climax of *The Invisibles* personally. You know, there’s a line in the comic where the villainous Colonel Friday scoffs: “You ask any kid in Tibet what he’d rather have—Buddhist enlightenment or a fucking Big Mac?” The poverty-stricken *Kurosagi* gang may feel that’s a harsh choice indeed.

5.5 FX: TO—lifting off the ledge
 5-9 And on the American (er, Scottish) comics tip, I love it when manga gets all ame-com with the word balloons. The editor notes—because this is the kind of thing that editors note—that Makino is speaking in Curlz font, the same one used by Rapponmatsu II in *Excel Saga*. The lines are all written, as you might have guessed, in romanized Japanese. Makino is saying, “This guy’s already dead.” Yaichi is saying, “Let me tell you . . .” Sasayama is saying, “You guys again!” Numata is saying,

“No doubt about it! There’s a corpse nearby!” Yata is saying, “Will you be quiet already?” Karella is saying, “It’s basic knowledge in space!” And Sasaki is saying, “Karatsu, I found out about the client’s past!”

10.1 FX: GWOOD DODODO

PUWAAN—traffic and city noise

10.4 There are several statues inspired by Easter Island’s *moai* in Japan (any hardcore anime fan also knows them from their use in Bandai Visual’s famous Emotion home video label), but this particular one has stood outside the south entrance of Shibuya Station in Tokyo since 1980. In December of 2009 it briefly vanished, having supposedly been stolen by Lupin III, a promotional stunt for the Lupin Steal Japan Project, in which the public was invited, through the website *Steal-Japan.jp*, to suggest public landmarks for the fictional master thief to steal—in cooperation with corporate sponsors and the local authorities, of course. I can’t see Fujiko Mine going in for that kind of thing. I’d like to ask her personally, but I’m not really her type, moneywise.

12.1 FX: PIFI—tapping phone keys

12.4 FX: SU—grabbing cell phone

12.5 The term *tomeo* uses the kanji for *tomeru* (to stay the night), but ends it with an *o*, the kanji for “man.” This kanji can also be pronounced *otoko* with the same meaning, as in *Densha Otoko* (*Train Man*), hence Numata’s little confusion on 42.2. *Tomeo* also sounds as if it could be a man’s name in Japanese, the slang got adopted to describe the men who

	patronize the message boards and websites Makino describes on 42.3.		
13.1	FX: PI—pip	18.1	international Street (or International Avenue) is a commonly used translation of Kokusai-dōri,
13.2	FX: KURUUN KURUUN KURUUN—sars spinning around		the mile-long main street of Naha,
13.3	FX: YORO YORO—staggering footsteps		the capital of Okinawa Prefecture—full of tourist shops as well as restaurants and bars. <i>Irobu</i> is
13.4	FX: PAAAN—car horn		the Japanese name for the black-
13.5	FX: PAPAA PAAN—more horns		banded sea krait (<i>Laticauda semi-</i>
14.1	FX: GAMEKYA—impact and crunching		<i>lascata</i>), a snake that figures in
14.4	FX: JYARI—sound of dirt and gravel underfoot		the cuisine of Okinawa, where its
16.1	FX: HIIIIIN—aircraft engine spinning down	18.8	flesh is made into soup.
16.2	The board shows an incoming "AMA" flight (i.e., ANA, All Nippon Airways). The arrival airport is not Narita, whose long bus or train ride into town is familiar to international travelers, but the much closer Haneda on Tokyo Bay, Japan's busiest airport and the nexus of domestic air travel for Tokyo. Haneda traditionally has featured only limited international service to nearby Asian destinations, but it is now possible to fly there directly from London, New York, Los Angeles, and Detroit (don't forget that Ford and Mazda have been partners since the 1970s).	19.1	FX: PACHIIIN—slapping
			This sign is often left untranslated in the manga, but it says, "Shinjuku Ward Funerary Services—Funeral Home Information (Wakes • Memorial Service)."
16.4	Karatsu is paraphrasing "Earth . . . it's all so dear to me," the dying Captain Okita's famous last words upon sighting Earth in his viewport in <i>Space Battleship Yamato</i> (1974–75), known in the US as <i>Star Blazers</i> . Honestly, Karatsu is probably too young to be dropping the line, but Eiji Otsuka isn't. <i>Space Battleship Yamato</i> was recently adapted as a successful live-action film in Japan, and the	21.1.1	FX: JARARAN JAJAN—cartoony musical cue
		21.1.2	FX: CHAN—cartoony musical cue
		21.2	FX: TEIDEN—cartoony musical cue
		21.3	FX: DETETEN DETETEN—cartoony musical cue
		21.4.1	FX: SASA—Mookey looking back suddenly
		21.4.2	FX: SA—Mimsey mimicking movement
		22.3	FX: JIWAA—urine and feces seeping out of pants leg
		23.1	FX: KAPA—opening up cell phone
		23.4	FX: GWOOOO—car driving
		24.1	FX: GUWASHA—hood getting crushed by body
		24.2	FX: GYKYAKYAKYA—car careening
		24.3	FX: KIIIII—screeching brakes
		25.1	FX: GORORI—body rolling off hood
		25.2	FX: GACHA—car door opening

- 26.3 The note behind Karatsu reads, "Yamamoto-san, thanks for the fan letter"
- 27.5 Is that a slap on his face?
- 28.1 FX: KACHA—bathroom stall door opening
- 28.3 FX: JAAA—running water
- 28.4 FX: BAN—slamming down box of sanitary napkins and medication
- 31.3.1 FX: PI—button being pushed
- 31.3.2 FX: PI—button being pushed
- 31.4 FX: KURUUN KURUUN—Mockey ears spinning
- 32.1 FX: GON GON GON—hitting head against wall
- 33.1 FX: BIBI—ripping out lining
- 34.2 The translator notes that the kanji used to spell "Yori" can also be used to describe possession by a spirit or another will.
- 36.2 The robotics students last seen in vol. 7 have put "03" on their Mr. Helper in the style of Evangelion—appropriately enough, as Eva Unit-03 went violently berserk. Although, come to think of it, what Eva Unit *doesn't* go violently berserk?
- 38.3 Named for MIT's Charles Draper, this US\$500,000 prize is awarded annually by the National Academy of Engineering, and is sometimes compared to the Nobel Prize in prestige (while there are Nobel awards in various fields of science, there are none in engineering). Previous winners include Willard Boyle and George Smith, who invented the CCD (Charge-Coupled Device) that digital cameras are based on, and Ivan Gettling and Bradford Parkinson, who developed the Global Positioning System (GPS)
- 39.1 FX: PI—pushing button
- 39.2 FX: BA—making a pose
- 39.3 FX: BASHI—striking a pose
- 39.4 FX: GYUIN—swinging arm around to another pose
- 39.5 Numata's poses are reminiscent of Star Platinum's from JoJo's Bizarre Adventure.
- 40.1 FX: DODODODO—a flurry of punches. Kereellis is mocking Numata by giving Star Platinum's yell of "Ora ora ora!"
- 40.2 It's one thing to fail to look both ways before crossing a street. But you see people these days crossing streets while checking their messages and listening to headphones. I'm not sure whether they think the white lines on the crosswalk represent invisible walls of force that no vehicle can penetrate, or if they merely have a contempt for danger unmatched by warriors of old. To paraphrase the kamikaze, "Texts are heavier than a mountain, and death is lighter than a feather."
- 41.2.1 FX: JAN JYAKA JAJAN—ringtone
- 41.2.2 FX: PI—pushing button to answer phone
- 43.1 FX: SU—turning the laptop around
- 43.5 FX: PAKU—popping a pill
- 43.6 FX: GOKYU—swallowing
- 43.7 FX: TAN—putting bottle down
- 44.1 FX: PI PI PI—pushing buttons
- 45.2 FX: SUU SUU—light breathing
- 45.4 FX: PIRO RIRO RIRO RIIN—e-mail alert
- 48.3 FX: GASHA—chain rattling as Numata steps over
- 49.3 Castle Mouse is evidently inspired by the one in the eponymous Castle of Cagliostro, the second Lupin III film (and the first feature

	film directed by Hayao Miyazaki). Although the first <i>Lupin</i> film, by Soji Yoshikawa (best known in the US as <i>The Secret of Mamo</i> or <i>The Mystery of Mamo</i>), has long been a cult favorite among <i>Lupin</i> fans (it was in fact more successful than <i>Cagliostro</i> upon its initial release in Japan, and is seeing a 2013 English-language DVD release from Discotek, containing the beloved original 1970s dub), that shouldn't take away from appreciating Miyazaki's more upstanding interpretation of <i>Lupin</i> —drives fuel-efficient cars, kisses girls on the forehead, and all that. It ain't Miyazaki's fault that others have tried to copy his take since <i>Cagliostro</i> , but lacked his talent as a filmmaker	58.1	FX: BAKYA—door being busted open
		58.4	FX: TSUUUU—blood running down face
		58.6	FX: PASA—hat hitting floor
		61.2	FX: BORI BORI—scratching head
		61.3	FX: POTA POTA—maggots dropping onto the ground
		61.4	FX: HYUN HYUN—pendulum swinging
		62.1	The translator notes that one Japanese expression for "I can't think straight," <i>atama ni uzi ga waita</i> , literally translates to "maggots crawling in head." And now you know.
		64.1	FX: BOWURI BOWURI—really scratching at head
		64.4	FX: KACHA—opening mobile phone
52.1	FX: ZAAAA—pouring rain	65.1.1	FX: PI—pushing buttons
52.2	FX: PASA—hat falling down	65.1.2	FX: PI—pushing buttons
52.3	FX: KACHA—unbuckling belt	65.2	FX: ZA ZA ZA—multiple footsteps
53.1	FX: GISHI—bedspring creaking		
53.2	FX: PACHIIN—slap	65.4	FX: ZA ZA ZA—multiple footsteps
53.5.1	FX: GOTO—picking up ashtray	66.4	FX: BA—bringing hats down
53.5.2	FX: PARA—cigarette butt falling out	67.5	FX: DADADA—running
54.1	FX: ZAAAAA—pouring rain	67.7.1	FX: PI PI—hitting buttons
54.2	FX: POTSU POTSU POTSU—rain slowing down to a few droplets	67.7.2	FX: PI—hitting button
54.5	FX: DOSA—thud	68.3	FX: BA—pointing
55.5	FX: JYARI—crunching gravel	69.1	FX: ZA ZA ZA—footsteps marching by
56.2	FX: SU—placing hand on girl	69.2	The editor is glad that Numata found sanctuary in the teacups, as it was his mother's favorite (the editor's is Mr. Toad's Wild Ride).
56.3.1	FX: PIKU—eyelid twitching	69.4	FX: DADADA—running
56.3.2	FX: PIKU—eyelid twitching	69.5	FX: ZA—footstep
56.4	FX: BA—eyes snapping open	70.2	FX: ZA—landing
57.4	FX: GOSHI GOSHI—rubbing at bloody floor	70.6	FX: PO POROPPO POPPO POROPPO—pigeon sounds
57.5	FX: PIN POON—doorbell	72.2	FX: SASA—moving onto roller coaster
57.5.1	FX: PIN POON—doorbell		
57.6.2	FX: PIN POON—doorbell		
57.6.3	FX: GACHA GACHA GACHA—door handle rattling		

- 72.3 FX: ZA—hopping into car
 72.4 FX: JIRIRIRI—bell ringing
 72.5 FX: GOTO GOTO—roller coaster starting to move
 72.6 FX: BATATATA—pigeons taking flight
 73.1 FX: GOTON GOTON—roller coaster moving
 73.5 FX: GOTO GOTO—roller coaster moving
 74.1 FX: GAGOOOOO—roller coaster going down fast
 74.2.1 FX: BOPU BAFU—cheeks flapping in the wind
 74.2.2 FX: BAFU—more flapping
 75.1 FX: GOGAAAAAAA—roller coaster on the bank
 75.2 FX: GWOOOOO—speeding on the loop
 75.4 FX: GOTON GOTON GOTO—car going up slope slowly
 76.1 FX: GOTO—car moving slowly
 76.2 FX: GOTON GOTON—car moving slowly
 76.3 FX: GOTO GOTO—car moving slowly
 76.4 FX: GOGOGOGO—rumbling and increasing speed
 77.1 FX: GOGAAAA—roller coaster speeding up
 78.2 FX: GAAAAAA—speeding roller coaster
 79.1 FX: BA—head jerking up
 80.2 FX: GAAAA—speeding roller coaster
 80.3 FX: GOTO GOTO—inside of car rattling
 80.5 FX: GOOOOO—speeding roller coaster
 81.1 FX: BUN—throwing
 81.2 FX: HYUUU—sound of the wind
 81.4 FX: BA—eyes popping open
 81.5 FX: BABABA—flapping wings
 82-83.1 FX: DOKA BEKI BEKYA—impact and sound of breaking bodies
 82-83.4FX: GOTON GOTOTON
 GOTON—car coming to a stop
 86.2 FX: ZURU ZU ZURUU—bodies dragging themselves along
 86.3 FX: ZU ZU—more dragging-along sounds
 86.4.1 FX: PI—pressing button
 86.4.2 FX: PI—pressing button
 86.4.3 FX: PI—pressing button
 94.2 FX: ZAZAAN ZAN—crashing waves
 94.3 Okay, I admit that was a plot twist. It's not entirely clear from the translation if Karatsu is aware of this, too, though presumably he heard some explanation from Sasaki as to why nothing was, you know, happening down in Okinawa. Of course, this being manga, I'm not sure whether the revelation is intended to increase or decrease their chemistry. The younger sister part was also a surprise at first, but it seems Sasaki just carries herself in a more mature fashion—just as she does in comparison to her one-year-old sister Midori (see *Kurosagi Vol. 2*). This implies, of course, that Sasaki and Karatsu had the same father—presumably Tomonori Saito, the man whose murder was the focus of the events of vol. 2. Since there was no mention of boys in their household (Ao Sasaki's mother Karin and younger sister Ai were also murdered by a different person at the scene), or half brothers who would presumably have taken an interest in Nire's *fugutaifu* ceremony, does this mean Saito had a secret family that included Karatsu? Assuming he really was Sasaki and Karatsu's father . . .

- 95.1 The translator notes that all the guest characters in this story arc have names that in Japanese are associated with colors, such as Akagi (red tree), Aoi (blue), Kurosawa (black swamp), Shiraiishi (white stone), Chatani (tea [colored, i.e., brown] valley), and Midonkawa (green river)
- 96.1 FX: PIN POON PIN POON—doorbell ringing
- 98.3 FX: KACHA—unlocking door
- 98.4 FX: KIII—door creaking open
- 97.5 The magazine captions read "Finding Love," "Share Your Experiences," "Finding the Right Groom," and "Special Issue." The kanji *konkatsu* is employed, a compound of *kekkon* (marriage), and *katsudo* (activity). This term is used by Japanese women looking for a potential husband.
- 97.6 FX: BUWOON BUWOON—buzzing flies
- 98.2 French poet Arthur Rimbaud (1854–81), whom scholars associate with the decadent and symbolist movements, was cited as an influence by several prominent twentieth-century artistic figures, including Vladimir Nabokov (who translated and critiqued Rimbaud's "Vowels," feeling an affinity for its approach), Bob Dylan, and Jim Morrison. If you remember that scene in *The Doors* where, during the press conference, Val Kilmer starts spacing out and says that he believes "in a long, prolonged derangement of the senses in order to obtain the unknown," he's paraphrasing Rimbaud. The editor would like to see a revival of the late-1980s-style press conference, where everybody's sitting down smoking and drinking, and chunky mikes and tangled cords abound.
- 98.3 FX: ZAWA ZAWA ZAWA—crowd murmurs
- 103.4 As the presiding judge describes here, Sasaki is serving on a Japanese judicial panel, a system introduced in 2009 that adds six judges, chosen at random from the public, to the three professionals that ordinarily preside over serious cases in Japan. The six ordinary citizens are indeed considered judges, and may, for example (unlike the members of an American jury), directly question witnesses, as well as accused and accuser. The idea behind the panel system is to encourage greater public confidence in the courts and the idea of justice. Ian Buruma wrote of Japan in 1994's *The Wages of Guilt* that historically, "The law was not a means to protect the people from arbitrary rule; it was, rather, a way for the state to exercise more control over the people. Even today, there are relatively few lawyers in Japan. It is almost a form of subversion to defend a person who stands accused in court." Eighteen years later, that issue is still being worked through, it is argued that regarding the citizens as lay judges rather than juries allows them to have meaningful participation while at the same time making them elements of the state in a trial, as opposed to the philosophical independence of the jury system. The six lay judges and three professional judges vote on guilt or innocence, but their votes are

not equally weighted. If, for example, all three of the professional judges vote guilty, they can be overruled if at least five of the six lay judges vote innocent. On the other hand, even if all six of the lay judges vote guilty, at least one of the professional judges must agree with them in order for the ruling to stand—in other words, it is not possible for either component to convict a defendant by themselves, but it is possible for the lay judges to acquit by themselves. A guilty verdict requires a simple majority among the nine, although, as stated, at least one of the majority must be a professional judge.

- 105.1.1 FX: KUSU KURU—snickering
 105.1.2 FX: AHAHAHA—laughing
 106.1 FX: SHIN—sound of silence
 106.4 FX: GATATA—dropping into seat
 110.1 This appears to be the same landlord who, in vol. 6, rented Numata the room above which resided the corpse of Tenko-chan. If poor Itayado hadn't been murdered last volume, I think the apartment complex could have definitely benefited from his services.
 110.3 FX: DAN—slamming fist down
 111.4 FX: PORI—scratching cheek
 112.1 FX: SHIN—sound of silence
 112.3 Twelve years may seem light for second-degree murder (although it is within the sentencing guidelines of a number of US states, whereas others may require a life sentence—interestingly, the differences do not easily correlate between “red” and “blue” states), but it would not be unusual in Japan for a defendant who pleads guilty. As noted in vol. 11, even

for first-degree murder, the typical maximum would be life; the death penalty is generally only sought for multiple murders.

- 113.1 FX: NI—smirk
 113.5 FX: GATA—getting up out of seat quickly
 114.1 FX: KATA—standing up out of chair
 114.3 FX: ZAWA ZAWA—crowd murmurs
 117.4.1 FX: VUUUUU—mobile phone vibrating
 117.4.2 FX: VUUUUU—mobile phone vibrating
 117.4.3 FX: VUUUUU—mobile phone vibrating
 119.5 FX: HUN HUHUN HUHUUUN—humming
 120.2 FX: KO KO KO—footsteps
 120.3 FX: DO—shoving
 120.5 FX: DOKO GOKI BAKI—falling and bone-breaking sounds
 120.6 FX: GA—head hitting the ground
 123.2 FX: KAKOKO KAKOKO—keyboard
 123.3 FX: PIROIRIN—mobile phone chime
 123.4 FX: PI—pressing button
 124.5 FX: PI PI—pressing buttons
 125.3 FX: PIROIRIN—mobile phone chime
 127.2 FX: KACHI KACHI—clock ticking
 127.6 FX: GACHA—door opening
 128.1 FX: TON TON—tapping end of paper pile to straighten
 128.6 FX: BATAAN—slamming door
 129.3 FX: ZORO ZORO—people walking in
 131.1 FX: GATA—getting up off of chair
 131.3 FX: ZAWA ZAWA—crowd murmurs
 132.2 FX: GATA—getting up
 134.3 FX: ZAWA ZAWA—crowd murmurs

- 139.4 FX: ZAWA ZAWA—crowd murmurs
- 140.7 FX: PASA—pulling back hood
- 142.1 FX: DA DA DA—running sound
- 142.3 FX: ZA—stepping in the way
- 142.4 Numata alludes to tag-team wrestlers Terry and Dory Funk, who, early in their career, worked in the Japan Pro Wrestling Alliance as a pair of heels (for non-wrestling fans, the heel plays the role of the bad guy in the match, expected to be unlikable and/or fight dirty), winning the International Tag Team Championship against the team of Giant Baba and Antonio Inoki in 1971.
- 143.1 FX: ZUDAAAAAN—body hitting the floor Isn't that actually a Double Northern Lights Bomb? Daryl Surat is invited to weigh in.
- 145.5 FX: GO—footstep
- 146.4 FX: BA—bowing
- 150-151.1 Tokyo was one of the four finalist candidates to be the location of the 2016 Summer Olympics, together with Chicago, Madrid, and (the winner) Rio de Janeiro. "6th Delivery" was published in *Young Ace* magazine in two parts in their June and July 2010 issues, by which time Tokyo had already lost the bid. Although Tokyo scored highly for its infrastructure, Rio perhaps won out of a sense of Brazil's rising place in the world and geographical fairness, while the US has hosted the Olympics eight times (four summer and four winter games), Japan three times (one summer and two winter), and Spain once (summer), there has never been an Olympic Games anywhere in South America, let alone Brazil. One potential venue

for events was Tokyo Big Sight, which ordinarily at that time of year hosts Comiket (Comic Market, at over a half million attendees, the world's largest comics convention—just to rub it in, it's twice a year and it's all self-publishers). It was not clear whether they planned to move Comiket, or simply hold the proposed wrestling, fencing, and taekwon do events there simultaneously. The editor was a little taken aback at the cheer among some US conservative commentators after Chicago lost its own 2016 bid, despite President Obama lobbying for his hometown, as they were, er—you know, technically—also cheering the fact America had lost. Tokyo, by the way, is making an attempt to win the 2020 Summer Olympics bid under the slogan "Discover Tomorrow", this, of course, is the Olympics being prepared for in the anime film *Akira*.

- 150-151.2 FX: KACHA—door opening
- 150-151.3 FX: ZURU—dragging
- 150-151.4 FX: ZUZU ZURU—more dragging
- 152.1 FX: ZAKU ZAKU—digging
- 152.3 FX: DOSA—dropping
- 152.4 FX: ZA ZA—filling in hole
- 152.5 FX: ZU ZURU—more dragging
- 152.6 FX: ZAKU ZAKU—more digging
- 153.2 FX: ZU ZU ZU ZU—plants starting to grow
- 154.2.1 FX: VWEEEE VUZAZAA—sound of a weed whacker and weeds being cut
- 154.2.2 FX: VWEEEE—more weed whacker
- 155.3 FX: VWEEEE—weed whacker
- 155.5 As he often does, Otsuka has again given supporting characters

names relevant to the story, Kusakabe is spelled using the kanji for "weed" and "wall."

156.1 Portland has a very wide variety of public parks, including ones with your classic equestrian statuary, one built atop a hopefully extinct volcano, and an "urban wild" park, Tanner Springs, near the Amtrak station. Tanner Springs is basically a one-acre attempt to reproduce the wetlands that this part of town (the gentrified Pearl District) was 160 years ago. It's kind of interesting, although in confronting urban wild parks, you muse upon the fine distinction between them and the more informal concept of the "overgrown vacant lot." Speaking of Amtrak, twice in the past few months I've seen big shipments of armored fighting vehicles moving north along the same line—evidently destined for the Stryker brigades at Ft. Lewis, WA. One time they were literally going past the coffeehouses and bike repair shops on the east side of the river in broad daylight, it was like *Patlabor 2* meets *Portlandia*.

158.1 The Scout in me finds this sort of thing fascinating (our troop had to wear the baseball caps, whereas what everyone wanted were the red berets, so you could pretend you were Tom Cruise in *Taps*). Portland is fairly good on wild greens like Douglas Fir tips, chickweed, wild mustard, dandelion, and miner's lettuce (also, not surprisingly given the climate, mushrooms), but you don't seem to see much in the way of wild grains. Having made note of that, of course, the truth is that anyone

seriously out to gather their food in an urban environment is probably better off going freegan.

158.5 FX: KIRAAN—eyes glinting

158.6 FX: CHARAN—pendulum being dropped down

159.2 FX: HYUN HYUN—pendulum swinging

161.3 This rather classic manga expression is rarely seen in *The Kurosagi Corpse Delivery Service*.

161.5 They used to serve millet on occasion at Frary Hall at Pomona College, as a gesture of solidarity with the developing world. That might have been all right, had not the tuition remained so very G7. Orozco painted his fresco *Prometheus* in Frary; we were told that it originally had a penis, but that it didn't adhere very well due to being a later addition by the artist. Generations of students attempted to restore the feature, but apparently when the mural had its value assessed, it was without the penis, so now no one wants to risk the endowment.

162.3 *Dogu*, which means "earthen figure," are (as the name suggests) clay figurines, usually no more than 30 cm in height, from the final Jomon period (1000–300 BC). This predates written records in or about Japan, and the purpose of the *dogu* can only be theorized; fertility or shamanistic uses have been suggested. Many *dogu* figures have been found with their limbs cut off with a blade rather than broken off, a possible ritual act that relates to this story. The Jomon people did not use metals and made only limited use of agriculture, but their pottery could

be fascinatingly ornate (some scholars argue that the Jomon were the first to develop pottery). Interestingly, it is not certain to what extent the Jomon were the ancestors of modern-day Japanese people; cultural aspects we think of as Japanese, such as rice farming and Shinto, were introduced by the Yayoi (300 BC–300 AD), an Iron Age people thought to have migrated to what is now Japan from what is now Korea and/or Jiangsu Province in China. It's important to remember the political aspects of national and cultural identity, while a government of today might speak of their nation's ancient history, those ancient people to whom they refer may not have thought of themselves as sharing a common culture, let alone a common nation.

162.4 FX: CHARA—dropping pendulum

163.1 FX: HYUN HYUN—pendulum swinging

163.3 FX: SU—picking up statue

164.6 Tama Hills is the site of Tama New Town, a suburb of Tokyo developed in the 1960s and seventies, during construction, a large number of Jomon archaeological sites were uncovered. The construction of Tama New Town is the backdrop to the somewhat overlooked 1994 film *Pom Poko*, directed by Isao Takahata of Studio Ghibli. Its main characters are funny-animal versions of *tanuki*, the raccoonlike creatures that Japanese folklore imputes with shape-shifting powers. I say "overlooked" perhaps only from a North American anime

fan's perspective (it was the top-grossing domestic film in Japan that year). To overlook the film is a mistake, as Takahata, director of *Grave of the Fireflies* and *Only Yesterday*, shows his mastery in *Pom Poko* as well, and, understanding how nature and humans interact, presents a lively film that is sympathetic to the *tanuki*'s plight (and to the threatened Japanese traditions they embody) without being sanctimonious about it.

165.4 Around the time that *Indiana Jones and the Kingdom of the Crystal Skull* was released, there was a feature article talking to real-life archaeologists, many of whom freely admitted the *Raiders* films had inspired them as kids to enter the field. One professor noted, however, that it's ironic that in *Raiders of the Lost Ark*, it's the villain, Belloq, who's doing something closer to actual archaeological fieldwork ("Archaeology is not an exact science. It does not deal in time shed-doo-oo's")—staking off locations, patiently excavating, and such—whereas Indy just busts into places and steals stuff for his university's museum, even if the native culture happens to be using the item at the moment (those Hovitos didn't exactly look extinct). In that regard, it's good to see the Kurosagi gang is a bit more ethical. Indy can't speak the Hovitos' language; he can't read the writing on the headpiece to the Staff of Ra; heck, he can't even remember that in Latin, "Jehovah" is spelled with an "I." Just where did he get his archaeology degree from, anyway?

- 168.1 Meanwhile, over in Judeo-Christian civilization, the Lord proclaimed that his chosen people would eat a shit sandwich (Ezekiel 4:12-13). It's not all wheels within wheels and burnished brass in the prophet game; sometimes you hear some truly distressing news.
- 170.5 Numata is garbling the Shinto god Okuninushi (as a Buddhist, he can't be expected to get these details right), whose name does in fact mean "great land master," and to whom Japan's oldest shrine, Izumo-taisha, is dedicated. According to the *Kojiki*, the most ancient chronicle of Japanese legends, he successfully courted the daughter of Susanoo; according to more modern research in *Deities & Demigods*, he has a Strength of 20 and Psychic Ability V.
- 176.3 FX: SHAAAA—shower sound
- 177.2 FX: GACHA GACHA—doorknob rattling
- 177.3 FX: KACHIN—lock clicking
- 177.4 FX: KIII—door creaking open
- 177.5 FX: PETA PETA—sound of bare feet on floor
- 178.1 FX: CHARARARA JARAN—ringtone
- 178.4 FX: PIP BEEP BEEP BEEP—line breaking off, then busy tone
- 180.2 FX: GACHA—door opening
- 180.5 FX: DO—head butt
- 181.1 FX: KARAAN—mask hitting ground
- 181.3 FX: TATATA—running sound
- 181.4 FX: GASA GASA—running through weeds
- 181.5 FX: ZA—tripping on weeds
- 181.6 FX: ZA ZA—footsteps through weeds
- 182.3 FX: ZURAI—drawing blade out of the sheath
- 182.5 Somehow *Children of the Miller* doesn't have the same ring to it.
- 183.2 FX: HYU—blade starting to whistle downward
- 184.2 FX: ZAZAZAZA—running through weeds
- 184.4 FX: DO—slamming Dogu onto the ground
- 185.5 FX: ZAWA ZAWA—plants rapidly growing
- 185.6 FX: ZAWA ZAWA ZAWA—more rustling sounds as plants grow rapidly
- 186.1 FX: NUBAA—face appearing suddenly
- 187.1 FX: ZAWA ZAWA ZAWA—plants starting to grow on flesh
- 187.2 FX: BUCHI—ripping flesh
- 187.5 FX: ZUBO ZUBO—eyeballs being pushed out
- 188-189.1.1 FX: MUO-WAAAAAAAAAH—scream
- 188-189.1.2 FX: MEKI BEKI MEKI—tree and limbs growing and breaking
- 188-189.2 FX: ZUZUZUZU—tree growing
- 190.2.1 FX: BUWEEEEEE VWEEEEEE—weed whacker
- 190.2.2 FX: VWEEEEEE—weed whacker
- 191.4 The editor actually bought the original Japanese version of vol. 13 in Japan during February of 2010 (just after it came out) at the main Kinokuniya store in Shinjuku. Hearing that people weren't reading manga on trains as much as they used to (although this may be a Tokyo thing; I've heard different reports from Osaka), I made a point to do so, in hopes of exploiting the old hey-foreigners-think-it's-cool-let's-give-it-another-look thing. It worked for woodblock

prints. Also, I tried to observe just how many people I saw who actually were reading manga on the train. The most I ever noticed doing so at one time were three, but that was at rush hour, where you can't see more than a few meters into the crowd. Tokyo subway cars are twenty meters long, so if you extrapolate from that highly unscientific sample, there might have been a dozen or more. It's true, by the way, that you can literally buy manga magazines on the subway platforms, but the little kiosks don't have room for more than maybe a half dozen of the very top-selling titles such as *Shonen Jump* or *Morning*; it's very unlikely that you would find *Shonen Ace*, the magazine that *Kurosagi* is serialized in—you'd have to go to a bookstore, but fortunately these things are common in Japan. The annex of the Shinjuku Kinokuniya that specializes in manga is amazing, the size of an entire regular Kinokuniya in the US (in addition to which, the foreign-language-books floor in the adjacent main building has a case full of English-language manga—from Dark Horse I saw *Oh My Goddess!* and *Hellboy*, but not *Kurosagi*). I might imagine myself to know something about manga, but there are magazines in the store I had no idea even existed. Manga magazines, of course, are *heavy*, and the few North American bookstores that carry them regularly have to limit themselves to what they think will sell, and what's practical to keep in stock. You begin to see the

logistic, not just the cultural, factors that help the comics industry succeed in Japan (and, now that I think of it, France)—smaller countries (Japan is the size of California; France, the size of Texas) with much higher population densities, and thus, shorter shipping routes between printers, distributors, and bookstores. By contrast, North American comics and graphic novels are commonly printed in the Midwest or in Quebec, and have to spread out from there across an entire continent.



YOUR BODY IS THEIR BUSINESS!

Old friends and enemies alike return as Sasaki and Karatsu step off the plane from Okinawa—right into a gruesome scheme of zombification both traditional and technical, courtesy of the sinister Shirosagi duo! Then, one man's freedom depends on Sasaki, as she's called to serve as a lay judge in Japan's unique trial system ... and where the pressure is on to reach the "correct" verdict ...

the KUROSAKI **corpse** delivery service

黒鷲**死体**宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水



DarkHorse.com

STAFF D



Embalming

[エンバーミング]: 死体修復

STAFF E



Channeling

[チャネリング]: 宇宙人と交流

STAFF E'



Puppet

[マペット]: 宇宙人が悪役

お届け物は死体です。